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The ART NEWS

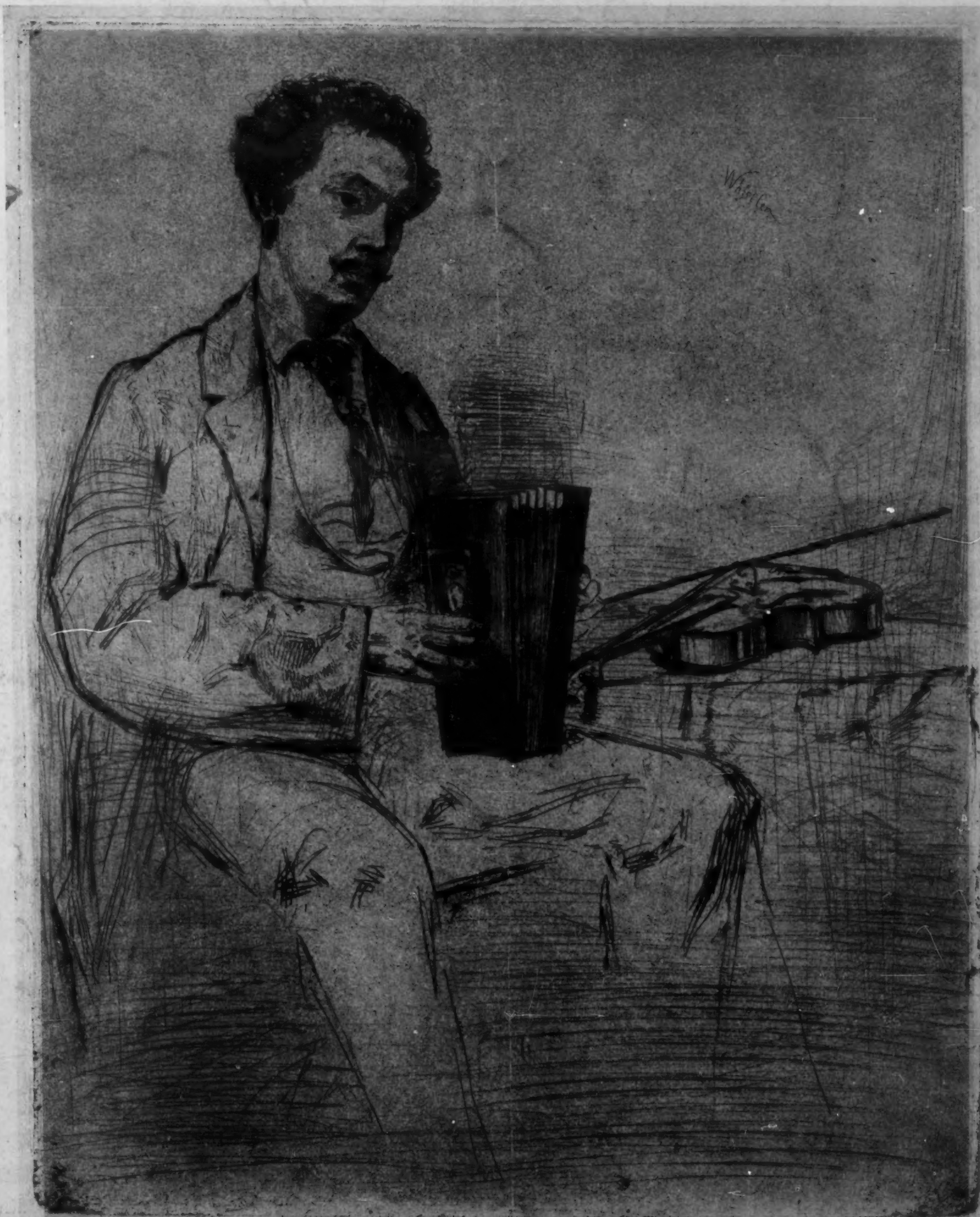
OCT 16 1934

ESTABLISHED 1902

VOL. XXXIII

NEW YORK, OCTOBER 13, 1934

NO. 2 WEEKLY



"ROSS WINANS"

JAMES A. McNEILL WHISTLER (1861)

In the "Whistler Centenary" exhibition opening October 16 at the Knoedler Galleries, New York

PRICE 25 CENTS



OCTOBER CALENDAR

15 Vanderbilt Avenue

16th to 27th Works executed by artists during the summer of 1934 at the Louis Comfort Tiffany Foundation.

"Fox Hunting in Connecticut," Pastels by **GEORGE WRIGHT**.

Fifth Avenue Galleries

16th to 27th Portraits by **WAYMAN ADAMS, N. A.**

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The ART NEWS

ESTABLISHED 1902
S. W. Frankel, Publisher

NEW YORK, OCTOBER 13, 1934

National Gallery Plans Alterations Of Various Sorts

**Mr. Kenneth Clark Announces
Outlines of Several Projects
For Regrouping Collections
And Modifying Catalogs**

LONDON.—With the rise of many new museums, small but up to the minute in installation, arrangement and selection of material, the older galleries are finding it expedient to shake themselves out of their established routine. It is now time for them to re-enlist the active interest and support of a public which has long been accustomed to regarding them as gloomy storehouses of great wealth, unfortunately heir to certain inexplicable peculiarities and deficiencies, which have been grudgingly accepted with the deference due to age and tradition. Cognizant of this situation, one watches with pleasure the alterations now in progress at the National Gallery, an institution whose crochets might well be humored in the light of its historic position and marvelous collections, but one nevertheless no longer content to live on its reputation.

When, at the beginning of this month, the famous Tuscan room, known as "Room 1," was closed for redecoration, it was all part of a comprehensive scheme for changing the National Gallery into a new and improved museum of art. The changes in the collection range from such matters as reframing to the rearrangement of pictures within a room and to the regrouping of schools and countries in entirely new locations, while other improvements in the services rendered by the gallery to its public have already been made or are projected.

Redecorations have already made it possible to remove Van Dyck's huge picture of King Charles I from the English Room, where it dominated every other canvas, to a commanding position at the top of the main stairway. Not only is this of advantage artistically, but it is especially fitting that the portrait of the man, regarded by many as England's first great collector, should survey the assembled treasures for which he was thus indirectly responsible.

Mr. Kenneth Clark, Director, reports that the Conaro Titian will have a new frame, which he himself brought from Palermo. He announces likewise that a side-lighted room in the East Wing of the building, approached by a staircase unused for the past fifty years, will be converted into a Dutch room. The Ruisdaels, Konincks and other canvases, which now hang in the octagonal room adjoining the Venetian gallery, will be removed to the new Dutch room.

The XVIIIth century Venetian paintings have been gathered together by Mr. Clark for the first time. Formerly scattered through several rooms, they are now housed temporarily in the new acquisition room, from which they will be removed to the octagonal gallery when vacated by the Dutch painting.

(Continued on page 6)



PORTRAIT OF MONSIEUR FOURNAISE

Included in the exhibition of paintings by Master Impressionists opening on October 15 at the Durand-Ruel Galleries.

By RENOIR

PAINTING SHOWN AT WANAMAKER'S

A project inspired by the P. W. A. P. will take definite shape today when the Wanamaker Regional Art Exhibition, composed of two hundred and fifty American paintings, opens for a three weeks' showing in the Wanamaker Painting Gallery. At the same time an exhibition of the same size and nature will go on view at Wanamaker's in Philadelphia. Purchase prizes amounting to \$3,000 will be awarded in the two cities by an outstanding jury. In inaugurating and sponsoring this exhibition it is the aim of the Wanamaker Stores to reinforce the work begun by the P. W. A. P. in stimulating public interest in American art. At the same time each store will begin the acquisition of a notable collection.

The painters represented include the following: A. S. Baylinson, Gifford Beal, Thomas Benton, Arnold Blanch, Robert Brackman, Alexander Brook, Edward Bruce, John Steuart Curry, Guy Pene Du Bois, Ernest Flene, William Glackens, Stefan Hirsch, Bernard Karfiol, Leon Kroll, Henry Mattson, Raphael Soyer, John Sloan, Maurice Sterne, Max Weber, Arnold Wiltz, Marguerite Zorach. The jury consists of Lloyd Goodrich, Robert Harshe and Grant Wood. Mr. Leon Kroll is chairman of the Hanging Committee. No sales commissions are being charged by the store.

Studies by Watteau Recently Purchased By Nelson Gallery

KANSAS CITY.—The William Rockhill Nelson Gallery of Art and Atkins Museum has just acquired from Richard Owen a sheet with two exquisite figures in sanguine by Watteau. Formerly in the collection of the Marquis de Valori, the drawing depicts two seated figures, one with a fan and the other with a muff. The artist was preparing one of his great compositions which we know is the "Saisons Julienne." The lady with the muff is a first study for the figure seated at the edge of a pond of ice in "Hiver" and the lady with the fan, slightly modified, is seen in "Les Agréments de l'Été."

The details of the hands, the eyes, the ears, and the chin are so characteristic of the deftness of the master's pencil that they are an unfailing delight. Louis Godefroy finds "that this drawing has all the sincere and spontaneous charm of studies from a model, and therefore, one can discover in its intimate charm, the first evidences of Watteau's genius which was basing the free fantasy of his roseate dreams on a scrupulous observation of nature."

HOMER SKETCHES AT COOPER UNION

Three hundred sketches, representing all phases in the development of Winslow Homer's art, are on view in the Museum for the Arts of Decoration at Cooper Union. Executed in pencil and charcoal, in water color and oil, they present an interesting account of this most American of painters, in Maine, the Adirondacks and Canada, in England and the Bahamas. The sketches that were made preparatory to work in progress are possibly most interesting to the student of art history, but there are many others that seem unrelated to finished works.

In addition to a series of Civil War sketches made at the battle front, when Homer was correspondent for *Harper's Weekly*, there are a number of drawings that are studies for famous canvases. "All's Well" is prefigured in water color and pencil sketches entitled "The Gulf Stream" and "The Lookout." "The Life Line," now in the Pennsylvania Museum, has its large charcoal study. One of the most dramatic of all of Homer's pictures, "The Searchlight, Santiago de Cuba," in the Metropolitan Museum, is represented by two fine sketches.

These studies will be of interest to those listening in on the radio program, "Art in America."

Current Exhibit Revives Memory Of Noted Figure

**Art Foundation Vividly Recalls
The Many-Sided Personality
Of Mr. Hamilton Easter Field
Artist, Critic and Patron**

By LAURIE EGLINGTON

The most dominant personalities are soon forgotten once death has removed them from the field of action. This is especially true in this country, where everyone tends to be absorbed in the affairs of the moment to a much greater extent than in the Old World, where the past is often regarded as a compensation for what may be lacking in the present. And so it has come about that for the past ten years or more the many friends of Hamilton Easter Field all over the world have tended to let him fade in their memory. And as this memory has faded, so have many of his exploits, enthusiasms and discoveries been gradually claimed by others, always anxious to attach credit for pioneering in which they were not actually the moving force.

The Hamilton Easter Field Art Foundation, established by a group of artists in 1924, has done something to keep the flame burning. And now the exhibition of this collection of pictures and sculpture at the Downtown Gallery, soon to go on a tour of the country under the auspices of the College Art Association, serves to recall a figure that made a deep impression on the art world of his time.

Born in 1873 into an old Quaker family, Hamilton Easter Field spent much of his early youth in Brooklyn Heights. Here, overlooking the river and with a full view of downtown New York, his forebears had built a whole block of houses, with the high ceilings, mahogany doors, damp courses, and the old fashioned solidity, which make the present occupants bless the builders of those days. Elsie Rogo writes in the introduction to the catalog of the collection, "Field's family belonged to that rebellious aristocratic group who formed part of the old Underground-railway of Abolitionist days, and included such names as Samuel F. B. Morse, the inventor. His mother was a member of the Haviland family; it was one of his uncles who gave Renoir his notorious job as painter on porcelain in the famous Haviland china manufactory at Limoges."

Field began his editorial career early. It was probably in his high school days that he edited a paper at Great Neck, where his family had a summer home. From the date of this beginning, some twenty-five to thirty years were to pass before he would again be an editor. First, he studied at Harvard and Columbia. Then he trained to be an architect. And around 1903, if my information is correct, he went to Paris. How he managed to do all this in the time, I don't know, but perhaps youth worked faster in those days.

Paris held him for some nine years and made a painter out of him. Among other things, it also made him a col-

(Continued on page 5)

CHICAGO CHANGES ORIENTAL ROOMS

CHICAGO—During recent months several galleries in the Department of Oriental Art have been changed about and reinstalled, permitting not only the exhibition of numerous recent acquisitions, but allowing a far more adequate setting for the splendid Lucy Maud Buckingham Memorial Collection of Chinese Bronzes.

The following article by Charles Fabens Kelley, in the current *Bulletin* gives an interesting account of these new installations:

For the last few years the Buckingham bronzes have had a gallery to themselves, but the quarters were rather cramped and they could not be studied to the best advantage. Now they have been moved to a gallery several times larger, where the only other objects shown are the large stone Buddhist triad, also of the Buckingham Collection, and a few Buddhist altar paintings.

The Buckingham Collection is notable chiefly for its ceremonial bronzes from the Chou through the Han dynasties. No attempt has been made to secure a great variety of types, nor variants of types, but all the objects shown are characteristic and of a high degree of artistic merit.

Many collectors buy bronzes chiefly for the color of their patination. . . . Patinas are, to be sure, fascinating, but the monumental forms and the impressive decorations which seem to be an integral part of the form rather than an applied ornament have been the major objectives in the assembling of this collection. Nevertheless the patinas represented, and the processes of manufacture cover a wide range. Practically all types are here, and all periods up to and including the T'ang Dynasty, with the exception of the very earliest types, which are purely of archaeological interest, and archaeology is not a primary interest of the Art Institute.

Among the few small pieces shown are several bronzes of the Han Dynasty inlaid with arabesques of gold and silver. The bronze, turned a dark brown, shows these patterns off to great advantage.

Several notable ceremonial pieces of the same period are plated in gold upon which elaborate designs have been engraved and reserved in silver tones by a mercury plating. These patterns now appear dark through age and oxidation, against the shiny gold backgrounds, but when first made and kept polished for use, the patterns were a light silver against the darker gold.

The Korean pottery and Chinese pottery and porcelains of the Sung Dynasty, have also been transferred to a gallery where they appear to much better advantage.

Gallery H 9 has been devoted to an exhibition of Japanese brocades and costumes most of them from the Ryerson Collection. It is probable that this gallery will continue to be reserved for Oriental textiles except for occasional temporary exhibits.

The small gallery H 8, the former abode of the Buckingham bronzes, is now housing a variety of objects which are of distinct importance but not sufficient in number to have special galleries. Perhaps the most striking are the three Buddhist stucco heads from Afghanistan. The largest of these is remarkably fine in conception and modelling, although it has sustained serious injuries.

In this room likewise is a representa-



"NEGRO MUSICIANS"

By GASTON LONGCHAMPS

Included in the collection of the Hamilton Easter Field Foundation, shown at the Downtown Gallery under the auspices of the College Art Association.

tive selection of small figures, mostly bronze, from the Getty Collection of Hindu and Buddhist Iconography. The collection forms the background of Miss Alice Getty's notable work, *The Gods of Northern Buddhism*, and is of great value to students.

There are also some very handsome Turkish embroideries which are on indefinite loan and come from the collection of Burton Y. Berry. Mr. Berry has been for some time on the staff of

the American embassy to Turkey, and has had unusual opportunities for going among the people who make such things for their marriage chests, and preserve them through many generations.

In the Persian gallery a fine pierced window grille of polychrome mosaic tile, of the XVIth century has been installed. It is a very important example of its type and is the gift of Dr. Arthur Upham Pope.

DUVEEN BROTHERS

PAINTINGS PORCELAINS
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NEW YORK
PARIS

"Art in America" Opens Series

In cooperation with The Museum of Modern Art, The American Federation of Arts recently commenced the Seventeen programs on the "Art in America" series which are broadcast nationally on Saturday nights from October 6, 1934 to January 26, 1935, inclusive. The programs, which trace the progress of art in America from the time of the Civil War to the present day, are as follows:

October 6—America After the Civil War: Whistler and Homer—Expatriate and Stay-at-Home.
October 13—Three Landscape Painters and a Solitary: Inness, Martin, Wyant and Ryder.
October 20—The Grand Style and the Virtuoso: Hunt, La Farge, Duveneck, Chase, Portrait Painters Fashionable and Unfashionable: Sargent and Eakins.
October 27—American Sculpture Since the Civil War: for John Quincy Ward to Lachaise and Zorach.
November 3—Henry Hobson Richardson, America's First Modern Architect. The Development of the Skyscraper.
November 10—The Architecture of Public Buildings. Academic Revivalism.
November 17—Frank Lloyd Wright and the International Style in Architecture.
November 24—Theatre Art. Stage Design in the American Theatre.
December 1—The Impressionists: Robinson, Twachtman, Hassam, Weir, Prendergast, Glackens, Lawson, Mary Cassatt. Reporters in Independence: Henri, Davies, Sloan, Luks, Bellows.
December 8—The Impact of Modern Art. The Armory Show: Dickinson, Sheeler, Hopper, Speicher, and others.
December 15—The Contemporary American World: Social and Political Caricature, the Print Makers, Mural Painting, Regional Developments.
December 22—The Modern Room.
December 29—The Modern House.
January 5—The Modern City.
January 12—Photography in the United

States: from the Daguerreotype to the Photo Mural.
January 19—The Motion Picture: from the "Peep" Show to the Super Film.
January 26—Review.

The programs will be given in dialogue form, the two speakers representing the differing points of view of an intelligent layman and a man who can speak with authority on American art and artists. Three of the programs—*The Modern Room*, *The Modern House*, *The Modern City*—will be dramatized.

The programs will be a continuation of the "Art in America" series initiated last winter by the General Federation of Women's Clubs, and made possible through the cooperation of the Carnegie Corporation, The American Federation of Arts, the National Advisory Council on Radio in Education, The Metropolitan Museum of Art, The Art Institute of Chicago, and The Museum of Modern Art. The first half of the series, given last winter, and prepared under the auspices of the Metropolitan Museum of Art and the Art Institute of Chicago, was on art in America from Colonial Days to the Civil War. The programs to be given this fall and winter are being prepared by The Museum of Modern Art. The entire series is under the direction of Rene d'Harnoncourt of the American Federation of Arts.

The hours of the broadcasts every Saturday will be 8:00 to 8:20 P. M. Eastern Standard Time, 7:00 to 7:20 P. M. Central Standard Time, 6:00 to 6:20 P. M. Mountain Standard Time, and 5:00 to 5:25 P. M. Pacific Standard.

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Exhibition Recalls Memories of Hamilton Easter Field

(Continued from page 3)

lector at an early age, a vice which never loosed its hold. Japanese prints were then flooding Paris and Field was among the first to buy them, which he did in great quantities. He took a studio in the Rue de Seine and worked under Fantin-Latour and Lucien Simon, and lived the life of the art student much like any other man of his time, save only that Field was never quite like anyone else, even in Paris. Suffice to say he traveled widely on the continent, learning to speak French, Italian, and German, and sweeping up friends wherever he went.

Around 1902 he returned to the United States and settled down in Brooklyn Heights with his mother. Here he painted, taught and collected. The nucleus of his art collection was, of course, the large group of Japanese prints he had picked up in Paris. To these he added a number of Chinese works of art such as stone rubbings, a few paintings on silk, a bronze or so, potteries, porcelains and, indeed, anything that took his fancy and did not cost too much money. Like most collectors he had his difficulties. His mother did not always approve of this expenditure of money on objects of, to her, doubtful worth. After a new find he would return, if possible, after dark. One night he was trying to enter unseen by way of the basement steps, with a Chinese plate he had found somewhere for \$10, when he stumbled and fell. His hat was ruined, but the plate was intact. The first thing he said when the noise caused him to be discovered was, "Don't tell my mother about the plate." Introduced in this discreet way the new find would have a chance of taking its place with the rest unnoticed.

Field knew all the artists of his day. Pennell, for instance, lived right opposite him in Brooklyn Heights at the old Hotel Margaret. The original "Group of Ten" as well as Abbott Thayer, Weber, Kuhn and Marin, among others connected with the Montross Gallery, were his friends. In fact, he exhibited with Montross, and later with Daniel, and was a familiar companion of all the artists identified with these galleries. Stieglitz, too, he knew, and he was much interested in the latter's work with the camera, and his gallery at "271," both of which undertakings were then making history. It was from Stieglitz' first exhibition of Picasso drawings in this country that Field bought some examples of the artist. He knew Picasso in Paris where he had a permanent studio, as well as one in Rome, both of which he kept for many years. Indeed, Field gave Picasso one of his first big commissions, order-

ing a complete painted decoration to fit the walls of his library in Brooklyn. Picasso had a free hand to turn out what he liked and was working happily on the project when someone came along and offered him more money, which he accepted. So Field never got the decoration.

It is rather strange that Field never bought more of the work of French artists. Perhaps he had not the money to do that, and to travel, and carry on all the schemes he had on hand at home. Anyway he contented himself abroad by collecting friends. His musical birthday book testifies today to their number and variety. This book is quite a curiosity. The days of the year are accompanied by tunes, ranging from Bach, Haydn, Schumann, etc., to people like Stevens, of whom I have never heard. In a sense, the friends vary similarly. Signatures of Julia Ward Howe and Caruso jostle those of artists since forgotten and small storekeepers, whom he knew up in Maine. In Italy, among others, there were Berenson and Looser; in England, persons like Desmond McCarthy, G. Lowes Dickinson, Fry, Binyon, Rothenstein and Holman Hunt; in Paris, Guillaume, Gleizes, Marcel Duchamp, Gertrude Stein, in addition to those already mentioned. In his own country, he knew everybody.

On one of his travels he went to Brittany to forget the girl to whom he had been engaged, and who had died before he was able to marry her. Here he picked up Pere Laurent and his small son and brought them back to this country. Field was practically the only teacher Robert Laurent had, with the exception of some help from Maurice Sterne. The former's method of instruction is interesting. Field taught Laurent to depend on line in his drawing and pointed out that shading covered up the faults and thus contributed to weakness. He encouraged the young pupil to make a quick sketch of the object and then correct his mistakes by tracing over on transparent paper. In this way the student could make corrections with the original draft before him. It was Field who encouraged him to carve and guided his efforts. Field himself never carved or did sculpture, but he gave sound advice and criticism. He always emphasized the point that what was wrong was not the wood or the instrument, or, primarily, the technique, but the concept in the mind of the would-be artist. At Field's order, Laurent spent many months carving a suite of pine for Mrs. Field's bedroom. The furniture is still there, carrying on its face such intimate scenes as the New York skyline as seen from the back windows.

Field early became interested in the younger artists that were later to fill

the modernist ranks. In connection with his school he gave exhibitions of the students' work and soon had a veritable art gallery operating at 110 Columbia Heights. Karfiol was among the first to attract his attention and he arranged this artist's first show at the Berlin Photographic Society on Madison Avenue. Sterne was another of the early group, as well as Niles Spencer, Weber, Von Schlegel and Kuhn.

It was around 1905 that Field first visited Maine, and about five years later he sold some of his Japanese prints and bought some property up in Ogunquit. Soon he had acquired the Island House in the fishing village of Perkins Cove and two farms further back from the sea and was occupied with building studios out of the material rescued from old barns. These were quickly filled with artists, most of them young, many of them his pupils, although not all of them. Karfiol, Von Schlegel, Niles Spencer, Dickinson, Demuth, Wood Gaylor, Adelaide Lawson were all there from the beginning, and later on Hartley, Hirsch, Halpert, Katherine Schmidt and Kuniyoshi joined the group, which moved up there en masse for the summer. Field reigned like a feudal baron and presided at the head of the table in the Club House where they ate, talked, and settled the affairs of the world.

Field and the whole bunch of artists around him soon acquired an enthusiasm for everything early American. Many people say that he was the one to begin the craze and as many others refute this and lay the praise or blame in other directions. In any case, the colony made frequent excursions in their old Fords to remote parts of Maine, where they bought all manner of objects. Some of these they sold on their return to New York, but others stayed around the houses in Columbia Heights, until there was hardly a room in which you would not find a painting of a little girl sucking her thumb, a clipper ship depicted in full sail, ladder back chairs, quantities of hooked rugs and samplers, as well as bric-a-brac of all kinds. In Field's house these were all worked in with the Chinese art, Fantin-Latour lithographs with which the artist had presented him when a student, the Picasso drawings he had bought from Stieglitz and the growing collection of paintings and sculpture of the younger artists from whom he bought liberally and thus enabled to live.

Field had an extraordinary enjoyment and interest in everything. Nor, as has been seen, was his interest in art merely academic. It is difficult to do justice to his generosity towards the artists with whom he was

(Continued on page 10)

WHISTLER: THE DANCING GIRL
(Lithograph)

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National Gallery Plans Alterations Of Various Sorts

(Continued from page 3)

ers. Canale, Longhi and Tiepolo can now be seen to advantage in their own milieu, created out of this intensification of effect.

Chief among the alterations and modifications of long-established customs designed to render the exhibitions at the National Gallery more popular, is the catalog-hiring scheme, recently put into effect. The new system enables visitors to hire the one-and-sixpenny catalogs for the sum of three pence a visit and the immediate response to this plan has assured its success. The authorities are now considering issuing two series of catalogs; one fully annotated and illustrated for the earnest student, and the other designed on much simpler lines for the casual visitor.

Other innovations include the display of reproductions of some of the more famous pictures in show cases outside the building; the publicizing of the fact that pictures cataloged may be seen on request although they may not be hung in the main exhibition halls, and the extension of the facilities of the photographic department.

CHICAGO GIVEN MANY BEQUESTS

CHICAGO.—The Art Institute announces the following outstanding gifts and bequests since the first of January, 1934:

The Robert A. Waller Fund, the income of which is applicable to the purchase of works of art, has been increased by \$3,798.83, making a total of \$203,798.83.

Five thousand dollars has been added to the Simeon B. Williams Fund by Miss Anna P. Williams, increasing this fund to \$20,000. Miss Anna P. Williams and her sister, Miss Cora B. Williams, have each contributed the sum of \$10,000 to establish this memorial fund, the income of which is applied to the purchase of works of art.

Miss Florence Dibell Bartlett has increased the Florence Dibell Bartlett Fund for the Swedish Cottage by \$5,000, making the present total \$15,000.

Fifty thousand dollars has been received from the bequest of Helen Marble Heartt to be placed among the unrestricted endowment funds of the Institute and to be known as the "Andrew J. and Martha J. Marble Memorial Fund."

Annie S. Coburn (Mrs. L. L. Coburn), who bequeathed to the Institute a magnificent collection of French paintings and modern water colors as well as numerous other gifts to various departments, established by her will two important funds. The first, now consisting of \$167,000 and known as the Mr. and Mrs. Lewis Larned Coburn Memorial Fund, is to have its income used for the maintenance of the collection and galleries in which it is installed

Pottery Collection Of Lord Revelstoke In November Sale

LONDON.—Puttick & Simpson announce that they will sell on November 20, Lord Revelstoke's unique collection of English pottery, Staffordshire salt glaze stoneware, Astley, Ralph Wood and Wieldon pottery. Also included in the dispersal are English Delft of historical interest, from the Lambeth, Bristol, Liverpool, Brislington and Wincanton factories, as well as Toft slipware and Leeds pottery. The auction promises to be of most unusual interest to collectors in this field.

and for the purchase of additional pictures. The second, named the Olivia Shaler Swan Memorial Fund, in memory of Mrs. Coburn's mother, is of \$40,000 and its income is to be applied to the upkeep of the collection of water colors and for the purchase of additional examples.

Mrs. Charles L. Hutchinson has established a trust fund of \$50,000, the income of which is to be applied eventually for the general corporate purposes of The Art Institute of Chicago.

Under the will of William Van Bergen Ames, the Institute received the unrestricted sum of \$1,500.

BOSTON ACQUIRES ROMAN STATUE

BOSTON.—The statue of a Roman lady of the early Antonine period has recently been installed in the Balcony of the Classical Court. It is the grave monument of an elderly woman, representing her garbed as a priestess, engaged in an act of sacrifice. Her missing right hand is to be imagined as scattering grains of incense, taken from a box held in her left hand, upon a small cylindrical altar, or incense burner, part of which is still to be seen at her right side. The motive is a familiar one: it appears, for example, on a coin in the Museum reproduced below, one of a series struck in honor of the Empress Faustina the Elder after her death, showing her in the guise of Pietas. The size and excellent preservation of the figure, its stately pose, the pleasing design of the drapery, and the character of the face make this new acquisition conspicuous among the Graeco-Roman marbles exhibited in the Balcony. Most of these are portrait busts; but two or three of them, like the larger head of Augustus and the veiled head of Tiberius, are worked for insertion in statues which are lost. And three of the headless statues—a standing and a seated woman and a male torso wearing a cuirass—once had portrait heads. Roman portrait statues with the heads preserved are in fact comparatively rare.

The statue came to light in 1902 in the course of building operations on an estate at Pozzuoli near Naples, which led to the excavation of a ruined vaulted tomb. It was found lying below a semi-circular niche in the east wall of the tomb.

The Newark Museum Shows American Art In Large Exhibit

A group of canvases by artists not previously represented in the collections of the Newark Museum were placed on view during the summer. The canvases have been acquired through gifts from various donors and include the work of such a varied group as Henry A. Botkin, Leo Huber and Minna Citron.

"New England Town," the painting by Henry A. Botkin, is the gift of George Gershwin, the American composer, who is an enthusiastic collector of modern American paintings.

New to the Museum's collection also is the work of Leo Huber, a New York City artist of Swiss birth. His canvas is a landscape entitled "Middleburgh" executed in a markedly original style. Minna Citron, whose canvas "Platinum Blond" is also being shown, is a native born Newarker, now resident in Brooklyn. The painting is the gift of Henry Wright.

The group of new canvases is being shown together with a comprehensive selection of the Museum's entire collection of American paintings. There is an especially interesting section of Hudson River group of artists, and of the men prominent at the turn of the century, in addition to the large group of paintings by Sloan, Bellow, Prendergast, Henri, Halpert, Fiene, and other well known modern artists.

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AROUND THE GALLERIES

By Jane Schwartz

Among the brisk beginnings of the youthful art season, one should carefully note the exhibition of French moderns, whose etchings and drawings are to be seen at the Caz-Delbo Galleries. While the undeniable pertness of the two charcoal drawings of Toulouse-Lautrec and the familiar "La Source" of Picasso, not to omit a few characteristically delicate Brouets, are sufficient for a pleasant excursion down to Radio City, the minor but no less outstanding names of Guastalla, Moreau, Feau and Legrand will warrant notice. The *pièce de résistance*, to our way of thinking, is Milly Possoz's "Filettes dans un parc." In this contribution, most Oriental in treatment, one should not fail to notice that beautiful little chorus of curves which heralds the main theme in the sway of the young girl's back and develops the motif in the distorted bend of the knee, the contour of the child's body and the lines of a most wonderful cat, which is unselfconsciously perched in the feminine lap. One will see the artist less artificially mannered in this piece than in the other two in her pursuit of expressive decoration via stylization. Vlamnick, Chahine and Dauchez also lend vitality to this exhibit.

While on the subject of black and white, the wood and linoleum engravings of Henry Diamond at Dutton's, Inc., have a most energetic competence,

which appeal to seekers after good workmen. His scenes of the local color which, we gather, floods the Long Island vista, range from semi-simplification to a realism which never forgets to dot its "I's" and cross its "T's." They are of a static silence which seems peculiar to engravings of this description.

And if one has despaired of color in the roster of contemporary exhibitions, it will be a relief to find John Wenger, whose gayety and lightness ripple along the walls of the Montross Galleries. While most of his work is recent in execution, a few watercolors will be remembered from his exhibition last year at the Grand Central Galleries. That same tendency to throw undiluted greens and blues together in an almost mosaic-like pattern is evidenced in the newest contributions. Despite his occasional bits of negligence when gayety succumbs to a slight gaudiness, his decorative freshness must not be condemned.

Saul Raskin is holding an exhibition of watercolors and graphic work at the Grand Central Galleries. In the first medium, the countryside with all its inspiring fragrance of greenery, mingling with the more commonplace atmosphere of cows and horses, furnishes diversified material for his palette. In all, whether the subject turns to laborers in the fields or to domestic animals quietly grazing in the meadows, his brush neatly captures the magic of the scene with an elasticity of line not entirely dissimilar to that of Benton. In the prints, all of which are colored, Mr. Raskin has interpreted his conceptions of Palestinian life. Of these,

we found "Old Story" one of the most interesting in its characterization of three old women caught unawares in morning gossip. "The Pioneer Dance of Palestine," one of his most successful attempts at design, is a clever personal adaptation of Matisse's famous lithograph.

Also etched on stone are the delineations of plant life and orchids which are to be found at the Studio Guild in Rockefeller Plaza. Clara Voos is perhaps better known for her watercolor portraits of flowers, which she executes with extreme delicacy. These minute studies will be fascinating to the botanist who should happen to stroll into this exhibit, for he will find in many cases that the orchid has been analyzed and dissected into its component parts. The titles will undoubtedly be extremely helpful to the layman.

No longer need the art world mourn the untimely death of Glenn Coleman, for Margit Varga who exhibits this week at the A. C. A. Gallery has risen to fill this vacant niche. The precarious tips of rooftops, aspiring skyscrapers, the tremendous suspensions which girdle Manhattan, glimpses from a Sixth Avenue "L," faces which longingly reach out from windows, the long brown stretch of markets, the mysterious twilight which lurks in the crevices of Greenwich Village, the rain, the light of a flower in a deadened street and the heavy heat of a summer night—all these Coleman loved and painted as a lover and all these radiate from Varga's central theme, New York. One can hardly say that this artist has already attained that compactness of design and cleanness of brush stroke that

marks the work of his predecessor but it is easy to infer from the paintings on exhibition that he is fast on his way. It is a harder path, for Varga is interested in the less usual perspective, the more varied palette and the psychological relationships of city people rather than in an urban landscape with an incidental human note. One will find aesthetic amusement in painting such as this, irrespective of the subject matter.

Among three group exhibits current this week is that of the members of the Eighth Street Gallery. Two other artists, John Barber and Karl Knaths, have been invited to participate. It is amazing to see with what strides this select group has forged ahead during the summer. Hans Foy's "Sun in Forest" is a beautiful little study of light crashing through the openings of a dark wood while his "Head of Blind Man" seems to possess unusual supernatural power. The "Quarry Bathers No. 3" of Joseph De Martini—a gigantic piece with fine nudes placed against a strongly structural frame of stone—lacks the power of the second canvas in this series with its use of double tiers of figures rising to a grand crescendo. The self portrait composed in hushed verticals and still more silent horizontals, with glowing color reticently but hotly burning in every inch of the painting, is unsurpassed by anything he has done up to date. There is a striking "Mother and Child" of L. Jean Liberte, mellow and rich as wine that has stood for centuries, and a lyrical painting of A. Mark Datz entitled, "The Fountain in Washington Square." Maurice Becker, Nathaniel Dirk, David Burliuk, A. F. Levinson, John Loneragan and Harold Weston are characteristically represented, as is Aaron J. Goodelman in sculpture.

The second of these group exhibits takes place at the Annot School of Art which has recently opened its headquarters at Radio City. Annot, herself, is showing several canvases, including

one hung in the Carnegie exhibit, a few flower pieces and a recent double portrait of Jane Adams and Lillian Wald, the latest addition to that series of paintings of women with great careers, a project in which she is most interested. Other instructors of the school, presented to the critical eyes of the general public and the pupils, are Kurt Roesch, Bertram Hartman with his familiar Central Park scene, Jacobi with scenes of Denmark, Czechoslovakia and Germany, and Rudolph Belling with sculpture showing his tendency towards problems of abstraction and space. It is a creditable display which is the prelude to many more to follow in Annot's spacious and sunlit studios.

An additional group exhibit takes place at the Argent Galleries. The Cysan artists are an outgrowth of the Bronx Artists Guild and are professionals resident in and around New York. Portraits and landscapes in both watercolor and oil ornament the walls. Outstanding were the portrait of Arthur L. Ross by Sally Lustig and Prosper Invernizzi's interpretation of an "Old Man."

At the Delphic Studios, Geneve Sargeant is showing her canvases. One does not detect anything distorted or bizarre in the long brush strokes, which travel easily over her flowers and landscapes. There is no particular problem with which she seems to be wrestling at the present moment, except the task of faithfully recording her sensations to the objects about her. Lightness of color adds a bit of poetry, which one might not find in her form were it to be presented without color. Henry H. Pierce, Jr., exhibits at the same time a series of lithograph crayon sketches. He condenses figures to essentials as somewhat an overtone of cubism. With the important framework and the contours heavily outlined, these prints present something unusual of their type.

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New Installations Are Going Forward In Brooklyn Museum

New installations of primitive, classical and mediaeval art and of the Wilbour Egyptological Library are being made in connection with plans for the opening of the new main entrance of the Brooklyn Museum, now in process of reconstruction. Plans include a general rearrangement of collections which is being gradually carried out in such a way as to permit an historical survey from primitive art on the first floor to a gallery of living artists on the sixth. Such installations as that of the Friedsam collection and of the Renaissance Hall throw decorative arts and fine arts into natural human relationships. This is in contrast with the former method of installing sculpture in one hall, paintings in another, and such departments as porcelains, textiles etc., in isolated sections.

The opening exhibition of the fall season in Brooklyn will be a display of New York contemporary architecture and allied arts, to be installed in the Rotunda and west galleries of the fifth floor, and opening to the public on October 16. The show, which is being arranged by Herbert B. Tschudy, curator of contemporary art, will yield a survey of the work planned or completed during the present administration by the various city departments and civic organizations. It is intended to give the public a comprehensive picture of contemporary New York municipal architecture and associated arts, such as city planning, housing, landscape architecture, architectural sculpture, murals etc. Mayor La Guardia has been invited to open the exhibition.

ANTIQUES SHOW HELD IN LONDON

LONDON—The first co-operative experiment organized by the British antique trade and designated as the Antique Dealers' Fair closed today, October 13, at Grosvenor House after a session of three weeks. Dealers from all the parts of the country exhibited their choicest wares and since the roster included the names of a large proportion of the well-known members of the antiques trades, the character and quality of the exhibits, which numbered approximately ten thousand, were exceptional. To qualify for exhibition, every article had to be not less than one hundred years old and in its original form. Strict supervision was maintained over the genuineness of each piece.

Described by the press as a "challenge to the modern cult," this Fair was designed to revive and stimulate the taste in old furniture, china, glass, silver, pictures, and antiques, generally. Such an exhibition provided an opportunity for those collectors who during the period of economic stringency lost touch with the field, to renew their contacts with the market. London collectors benefitted also by the inclusion in the Fair of numerous provincial firms hitherto unknown to them. Inasmuch as the range of objects shown was extremely wide and since the nature of the event made it possible to change the exhibits replacing the objects sold, the older collectors were attracted throughout the duration of the show. An entirely new group of collectors was likewise drawn by the character of the exhibition.

Among the stalls which provided special interest were those of the Sparks Galleries, dominated by a fine

FOREIGN AUCTION CALENDAR

BERLIN
Lepke

October 15—Antique and modern furniture.
October 22, 23—Paintings by old and modern masters.

Int. Kunst-Auktion
October 18—Paintings by Old Masters.
FRANKFORT
Hugo Helbling

November 6, 8—The Othmar Strauss collection.

LONDON

H. R. Harmer
October 22, 23, 24—The Hind collection of France and French colonies issues.

Lohan in glazed pottery and two notable figures of carved wood; Stoner and Evans with its cases of Chelsea figures; the Spanish Art Gallery with its rich furniture and embroideries, and that of Mr. Cecil Davis with its chandeliers of Irish glass.

The whole history of English furniture from the age of oak to the days of satinwood was represented in the show. The ceramic exhibits were equally varied, including in their scope such objects as a black-figured amphora, Attic work of about 530 B. C.; Oriental work of the Ming dynasty, and a large collection of Chinese porcelain decorated in China for the European market. An important section of the exhibition was devoted to English glass, while the silver shown dated from the XVIIIth to the XIXth century, with the largest proportion representing the work of XVIIIth century English, Continental and American craftsmen. There were also some early paintings and prints, including sporting prints in color. Half the net gate proceeds of the exhibition were donated to a charitable cause.

LIGHTS PLACED IN TATE GALLERY

LONDON.—Work on the Tate Gallery's lighting scheme, begun some three years ago and then suspended as an economy measure, has been resumed, and electricians are now wiring in the Turner Gallery. Four rooms were equipped with electric lighting three years ago—the Sargent and two French Rooms, and the Scientific Gallery. Now the whole of the Tate Gallery is to be artificially lit, the *Daily Telegraph* of London reports.

Good progress is also being made with the National Gallery's lighting scheme. As the King and Queen were informed when they visited it last March, the National Gallery had been fully wired, and only the lamps were lacking. It was learned recently that the lamps are now being specially manufactured, and that it is hoped to install them by the end of the year, if not earlier. The Tate Gallery will require some months longer than the National Gallery for the completion of its scheme.

The question arises whether these two galleries will extend their hours. That is a matter for the Treasury to decide, as longer hours mean additional staff, as well as the cost of the current. The Victoria and Albert Museum, at South Kensington, has been artificially lighted for some time, and has been open to visitors in the evenings.

In any event, the new lighting schemes will enable the National and Tate Galleries to remain open on dark and foggy winter days. The Tate Gallery, owing to its being on the river, has been the greater sufferer in this respect.

New Jersey Artists Invited to Enter Show in Montclair

MONTCLAIR.—A cordial invitation is extended to all New Jersey artists to submit their works for the Fourth New Jersey State Annual Exhibition, which will open at the Montclair Art Museum on November 11 and will continue until December 23. The Exhibition will be held under the auspices of the Montclair Art Association and the New Jersey Chapter of the American Artists' Professional League and will comprise paintings (oil and watercolor), sculpture, prints and drawings (black and white, pastel and chalk).

Medals of Award and Honorable Mentions will be given by both the New Jersey Chapter of the American Artists' Professional League and the Montclair Art Association for the exhibits adjudged the most meritorious in the following divisions: oils, watercolors, sculpture, prints and drawings. The A. A. P. L. Jury of Award will consist of George Pearce Ennis, Chairman; Maud M. Mason and C. Jac Young. The Montclair Art Association Jury will be made up of members of the Museum Art Committee.

Members of the Jury of Selection include Wilford S. Conrow, Chairman; John F. Carlson, Ruth Starr Rose, Richard Lahey, Junius Allen, Josephine Gesner Raul, Reginald Marsh, Haynsworth Baldrey and Leopold Seyffert. Further details regarding entries may be obtained from the Montclair Art Museum.

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ART AND POLITICS

Recognition of art by the state is apparently bringing in its wake various new ententes and social protests quite foreign to the old era of the "art artist." One of the most striking illustrations of this trend appeared in a recent press release of the Artists' Union, down on West 18th Street. This group announces that "Artists are not only organizing together in order to fight collectively for their economic necessities as human beings and as creative workers, but they are also asking questions."

And it appears that politicians who could in the good old days safely dismiss the artist from their minds as an entirely negative campaign factor, now rally dutifully to the clarion call of art and participate in a symposium. That artists are no longer impractical or living in a dream world far removed from the pragmatic realities of everyday life, is clearly revealed by the pointed queries which the poor politicians were apparently forced to meet. "What," the artists demand, "does this or that political party offer me, as shown by past promises and by results? To what party can I extend my support?"

The Artists' Union did not state whether the politicians would be allowed to stand up for themselves or not. Yet it would certainly be quite in keeping for a Democratic representative to demand: "What kind of murals will be offered me by the modern group?" and for the Republicans to counter with "What do the artists promise us regarding future statuary in public places?"

Knowing politicians and knowing artists, we fear that any true entente cordiale lies in some far distant millennium. The artist may for the moment be enjoying a brief publicity as the "forgotten man" but his vital objectives and those of the politicians are miles apart.

The only gleam of idealism in these pragmatic artists does seem to lie in

their sublime faith that political assistance will solve their problems. Although no believer in ivory towers, we do feel that the sincere artist will derive little benefit from identifying himself with the turmoil of political parties. For not even the Communists and the Socialists have as yet created a state of society where the artist may function freely, aided by the wise appreciation of his fellow citizens.

Poets alone, seem to be a peaceful lot, making no demands upon the New Deal. And since politicians are notoriously always on the look out for new slogans and new causes, who knows but that the belligerent painters may suddenly find themselves cast into the discard, and the *ver libristis* occupying the center of the politico-cultural stage?

Obituary

LUCIEN DEMOTTE

Lucien Demotte, president of Demotte, Inc., of New York and Paris, died of pneumonia on October 9, at the age of twenty-eight. The son of Georges Joseph Demotte, internationally known art dealer, he had from his earliest days been surrounded with the Gothic art in which his father specialized. This careful training, which was part of the father's plan for preparing his son to enter the business, served the younger Demotte in good stead, when at the age

of seventeen he was called upon to assume the direction of the firm, at his father's sudden death.

The firm of Demotte has dealt principally in sculpture and tapestries, stained glass and other rare works of Gothic art and the New York branch has numbered among its clients many of the connoisseurs and the museums of the United States. Mr. Lucien Demotte also had a noted collection of Persian miniatures and Persian pottery, which he exhibited in New York last winter.



GROUP OF ENGLISH FURNITURE AND DECORATIONS OF THE XVIII CENTURY
 This Sheraton sideboard, Georgian eagle mirror, pair of Hepplewhite knife boxes and inlaid desk box, circa 1810 are included in the collection of Richard Guinea of Liverpool, England, to be sold by the order of Gobel Ziemer at the American-Anderson Galleries on October 19 and 20.

Dealers Report
Marked Success
In Antique Fair

LONDON.—The Antique Dealers' Fair, which closes today after three weeks at Grosvenor House, has been notably successful. One firm from Wales sold its collection three times over to the London dealers, the day before the exhibition opened, and the firm of Gregory sold a table at a very good price to a leading American collector. The policy adopted by the dealers was to show moderately priced goods in order to attract the smaller collector. Several houses, which did not take space this year, now believe that they were unwise and have offered to participate in succeeding exhibitions of this nature.

HENRY FARRÉ

Henri Farré, who was a pioneer in the painting of war pictures by means of aerial observation, died in Chicago on October 6. In the World War, he was officially appointed by the French government to record air fighting from the skies. In this work he ran into great danger, because it was necessary to circle close to the scene of action and note details despite the explosions of shells immediately around him.

Farré came to America in 1918 at the request of the French government and held his first exhibition at the Anderson Galleries that same year. He has been a resident of Chicago for the past ten years, although most of his work has been exhibited at the Paris Salon. He was the recipient of the medal of the Legion of Honor from France and several other decorations. Last May, his portrait of Mme. Doumer, wife of the assassinated President, received the gold medal of the Salon des Artistes Français.

FIELD'S CAREER
RICH AND VIVID

(Continued from page 5)

in contact. He never questioned the price, for instance, but paid whatever it was the artist asked him—a not too common habit of art patrons.

On the other hand, he was a man of strange contrasts. One minute he would hand out money without hesitation to buy something from an artist in need or to get a work of art he very much wanted to have; the next he would be saving his nickels like any miser. He thought nothing of walking all the way

across Brooklyn Bridge to buy food cheaply in the Bowery. The time this took meant nothing to him. Not that he wasted a minute in other ways if he could help it. During his last years when he was writing a great deal, it is told of him that he would be found by a friend with whom he had a date, sitting on the curb, his hat on the ground beside him, writing busily. His clothes, one friend of his remarked, had often the appearance of being too small for him, the shoulders too narrow and the trousers as if shrunken. Sometimes he wore a hat and sometimes he didn't. On occasion he could serve the most wonderful food to be had anywhere. One friend always made a point of praising his cuisine in high terms and for this reason would be fed on the greatest delicacies, whereas others less full of guile were apt not to get enough even of plain food. Although Field did not drink much, he had a fine cellar, the lower house at 110 Columbia Heights on a level with the water being stocked with the rarest vintage wines. These he would dole out to distinguished guests in the smallest glasses on record.

There was no end to the range of Field's interests and enthusiasms. One keeps remembering others all the time. He had, for instance, in the lower house, as well as the wine cellar, a sunken indoor pool in which he and the artists used to bathe. When they were not occupying the water, goldfish took their place. These Field knew individually by name, and called them to him by means of bits of camembert. Music was a vital thing with him, and he had books and books of it, all carefully bound in leather. He played the piano himself, but not in such a way as to be completely satisfying to himself. So in order to hear the operas, he and a bunch of young artists would line up outside the stage door of the Metropolitan, not to see some prima donna enter or leave the house, but to get jobs as "supers" at \$5 an evening. This way he became very familiar with the repertoire, *Coq d'Or* being an especial favorite as he liked the role of gesticulating in the crowd. He also got to know many of the singers, among them being the aforementioned Caruso. One writer even says that Field sang in the chorus, but since he was apt to stutter under strong stress of emotion, this is hardly to be credited.

This brings us to the Armory Show of 1913. Field's part in this was unique. He spent most of the days explaining the Cubists to crowds of visitors who naturally thronged round him to hear what few can make clear even at this late date. It was not until during the War that he began to write, so that his literary career was comparatively short, abruptly terminated by his sudden death in 1921. While it lasted, however, it was intense. An expert on Japanese prints, he wrote frequently on this subject for the *Burlington Magazine* and was, for a short time, art editor of *Arts and Decorations*. His real work was done, however, for the *Brooklyn Daily Eagle*, of which he was also art editor for awhile, and primarily with *The Arts*, which magazine he founded in 1920.

Looking back through the dozen numbers of *The Arts* published and edited by Field, one is struck by how much of the material is up to date in 1934. The volumes are filled with reproductions of favorites of the French school, and paintings of the younger modernist Americans of a quality which, in many cases one wishes were being produced today. The only thing that seems strange is the discussion of some of the older Americans, who were enjoying their heyday in Field's time, and are now to be found on view only in the luxurious galleries of the Paramount Theatre. Ryder, Winslow Homer and Arthur B. Davies, among others whom Field had faith in, have survived to wider fame. Abbott Thayer has fallen by the wayside. And what an enthusiasm Field had for his art, sufficient even to give up almost a whole issue to his memory!

On the whole, one gets the impression that we have been marking time, on both sides of the Atlantic in the years intervening since Field's death. There are exceptions, of course, but these only emphasize the general truth of the statement. It is surprising what a just estimate of the Frenchmen Field had, in many cases and how little there is to add today to what he has said.

This quality of judgment and appreciation sprang, surely, from his attitude toward art, and its relation to life. "There is no interest which so enriches a people as art," he writes in his

(Continued on page 13)

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REVIEWED BY STEFAN BOURGEOIS

Casting a long backward glance at our schooldays, who of my generation does not recall the drawing lessons of that era and see again in memory the plaster casts which tortured childish fancy. How we suffered in order to copy classical beauty? Those who have undergone this "beautifying" process have, for the most part, not recovered from it. Teachers did not question then whether plaster casts could convey anything stimulating to the child-mind. After all, was not the Greek Ideal in plaster all-sufficient? Teachers naively supposed that once this plaster-beauty had been driven into the brain, the child would then be prepared to be anything it liked in a cultured world,—artist, connoisseur, gentleman, and eventually, a genius. A perfect vista, leading to sheer inanity!

Much water has flowed down the Hudson, the Danube, the Rhine, the Volga, the Seine and the Thames since those days. Stanislawsky, in the eighties, focussed the eyes of his actors in Moscow on the creative freedom of child-expression, in this way refreshing the theatre-art movement. Matisse applied himself systematically to recapturing the freshness of the child-mind in his own vision of life, and the rejuvenation of visual outlook, since the dematerialization and dematerialization of painting by Cezanne, Van Gogh and Henri Rousseau, prepared us for the moment when the artist and the child-mind should meet once more. Thus, our superiority vanished and we stand now in perplexity before a world, which lives directly in our midst on a mental *niveau*, all its own,—the world of the child. D. H. Lawrence, in his *Mornings in Mexico*, describes the identical situation with reference to the American Indian, who lives on his own spiritual island surrounded by a white materialistic ocean. The inhabitants of the two regions are so far apart mentally that one is unable to understand the other.

This sense of our own futility overwhelms us when we try to penetrate the child's own world by studying its



"BABY SNIG"

By WAYMAN ADAMS

Included in the exhibition of the artist's portraits now on view at the Fifth Avenue Branch of the Grand Central Galleries.

little images. We find there no material existence, no round bodies, no source of light like the sun, no real space, no tangible reality. In place of all these notions which constitute the equipment of our own existence, we find the child's world filled with dynamic energy,—a place flooded with radiating light, where plants, mountains, sun and stars, sprout and grow and expand, a place where luminous human beings act without inhibitions, where animals and men belong to a world of mutual understanding. It is a world in which the child is one with his environment, impersonating anything which comes his way. No separation from the continuous life-current is recognized, as it is in the mind of the adult, who feels himself isolated in his own superior individuality. Driven by such vivid impulses, the child can throw the images, which are continually forming in his brain, on paper or canvas without requiring directions for procedure. Give him the materials and he senses naturally how

to use them. Give him time and he masters the art of articulating form with ever-increasing ease.

Some thirty years ago when we reached a point of reasoning where the creative capacity of the child was discerned, the art world split into two camps on the issue. The creative artists contended that painting, like poetry, was a gift of the gods and could be furthered not by teaching, but only by sympathetic understanding of environment. The second group, composed of professional teachers, contended that it was alarming to let nature take its course. Gifts like those of the child must be directed into the accustomed channels of picture-making by having the children supervised in their visual processes and made to conform to standards of rhythm, symmetry, balance and proportion.

The results of this situation are twofold. On the one hand, children today have the opportunity of expressing their images freely, especially in their earlier

years. This, of course, is excellent mental hygiene, extensively employed by psychiatrists to aid insane patients in releasing their mental images. When children start to paint at the age of four, a keen perception of action is manifest. Gradually they coordinate more complicated forms into a psychological sense. In their earlier years they are animistically inclined, like primitive man who believes that everything in nature is animated as he is, and who can, therefore, impersonate the forces of nature with perfect ease.

But, with the age of puberty, the effect of teaching becomes apparent. The adolescent, who has conceived nature until now purely from a psychical angle, is overwhelmed by methods of representation, which are the only methods which teachers have thus far been able to impart. He feels lost in the multiplicity of material and physical reactions and in this way the dream of a rich dramatic life and art comes to an end. In place of images, he now paints pictures, should he choose to continue painting at all.

The question of how to help the child retain his perception past the age of puberty is one which puzzles many of those who have busied themselves with children during the last decade. Consequently anything which is written on the subject is read with the greatest interest by artists and educators who have encouraged child art in nearly every school of the Western world.

A recent addition to an increasingly long list of publications on the subject is *Picture Making by Children* by R. R. Tomlinson, Senior Inspector of Art to the London County Council. The text conducts us through an outline of principles to the history of art-teaching in schools, followed by a discussion of the aims and methods of teaching in various countries and concluding with a general summary. There are also a large selection of photographs and a number of excellent color-reproductions, which convey an accurate idea of the actual pictures.

Mr. Tomlinson tackles the problem with the initial impedimenta of a number of abstract principles, relating to such things as beauty, design, false standards and true values, which one used to find in the old academic curricula. These principles have not been defined, since it is probably assumed that every one will understand them as the author does. No analysis of the child mind has been essayed; we are informed about it only in reference to the choice of subject matter and application of technique. It would have been appropriate to have given the complete history of at least one child's artistic evolution from the earliest years to the age of puberty and to have noted the gradual change of vision up to or beyond that point.

In place of the child, we hear a great deal about the teacher and his pioneer activities. Of the relation of modern

art to child art, not a word is mentioned. Teachers are advised to study the art of Altamira in order to help the children. If it is as easy as all that, why not go to Mexico or New Mexico, where the Indians may be observed in their neolithic existence, creating paintings, potteries and baskets. I doubt if watching them do it will turn the trick of preparing the teacher for his task.

The problem of puberty is mentioned but not analyzed by Mr. Tomlinson and no remedy is suggested. From his history of art-teaching one receives on the whole the impression that the children in different countries have already been completely institutionalized. That amorphous mass of millions of children, who start enthusiastically to transfer to paper their luminous perceptions, is now apparently schematically led by teachers into picture-making, with the aim of founding more institutions in the form of National Galleries of Children's Art in the capitals of all countries.

Since most children possess the gift of making charming images, why not keep them in the home to add cheerfulness to what might be a dull place otherwise? By attaching importance to something, which the children consider pure fun, and by attempting to raise their images to the ranks of art, we are, I'm afraid, going to kill the goose which has only lately begun to lay the golden egg. As one of the first in this country to arrange an exhibition of children's work sixteen years ago, it was my experience that the children as well as the parents were adversely affected by public demonstration. The former felt secure when they saw their little images plastered over four walls; the latter were more than proud to have ushered such genius into the world. Imagine then, if museums of child art were to be established throughout the world, how much worse conditions would be than those which already prevail in the art world, where a surplus of professionals has been produced by the theory that any one who can use a brush or pencil is an artist!

Is it not rather tragic that with so much talent among children not one of them has been led from childhood through the age of puberty to the state of a creative artist. When I asked Professor Cizek a few years ago whether he had succeeded in launching one single artist, he conceded that he had not been able to do so. Mr. Tomlinson's book reveals that the same condition exists in his country and the reproductions in his volume demonstrate very clearly that at the age of fourteen or fifteen surface representation is all that remains of the children's former vigorous phantasy-life. Thus it is that the book can be most enjoyed when it presents the work of the younger children, who sparkle with a vivacious sense of drama, acted with the freedom of the primitive who has not been affected by picture-making.

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AMERICAN-ANDERSON GALLERIES

GUINEA FURNITURE AND DECORATIONS

Now on Exhibition
Sale, October 19, 20

Georgian furniture, silver, Staffordshire and Rockingham ware and other decorations, the collection of Richard Guinea of Liverpool, Eng., sold by order of Gobel Ziener, will go on exhibition today at the American-Anderson Galleries, prior to dispersal the afternoons of October 19 and 20. This catalog of about five hundred items holds particular interest for decorators and for householders planning rearrangements or improvements, all of the pieces being very attractive and useable.

Among the larger examples of XVIIIth century English furniture is a Sheraton inlaid mahogany swell-front sideboard of good proportions, equipped with small drawers and deep cellarettes, and a Queen Anne walnut marquetry fall-front secretary-cabinet. There is also a desirable pair of Hepplewhite tulipwood and kingwood marquetry serpentine-front commodes. One of the pleasing smaller pieces is a Chippendale mahogany chest of drawers, with quarter-round fluted pilasters and bracket feet. A group of French furniture includes a Régence acajou parqueterie bombé commode by Jean Baptiste Hedouin (M. E. 1738). A finely carved and gilded Georgian circular convex mirror is surmounted by a spread eagle, and there is another simpler pair of similar style.

In the George III silver appear a fluted bowl by W. & J. Priest, London, 1768; a silver and cut glass cruet by Thos. Wallis, London, 1786; a goblet by Saml. Hennell (?), London, 1802, and two silver-mounted calabash cups, about 1800. Another silver and cut glass cruet is a George IV example, by John Angell, London, 1827. There is also an attractive Louis XVI gilded silver inkstand with kidney shaped stand, made about 1780. In the George III Sheffield plate appear a pair of covered hot entrée dishes, about 1815; two covered tankards, about 1780; and a plain ovoid body coffee pot, about 1795.

A group of Staffordshire is marked by the inclusion of a rare black pottery bust of George Washington by Enoch Wood, dated "1818." A medallion on the back is impressed: "Washington, born 1732 died 1799, Enoch Wood Sculp. 1818," and with the American eagle. Other early Staffordshire includes the figure of a merman; the bust of John Wesley, M.A., thought to be by Enoch Wood; a figure of S. Sebastian, and two animal groups; a cup, skillfully modeled as a satyr mask, by Ralph Wood, a rare XVIIIth century piece; an early bowl of rich deep blue by

J. & R. Clews, decorated with the figures of America and Independence and the names of fifteen States in the festoons of the borders; and an interesting set of twelve early dark blue Staffordshire Lafayette-Washington plates by Harris & Chauncey of New York, depicting "Lafayette at the Tomb of Washington." Early XIXth century Toby jugs appear in the Rockingham ware. A Rockingham Royal blue porcelain dessert service is placed at 1830. A Caughley Swansea decorated porcelain tea service, about 1820; a Hanley decorated china dessert service by M. Mason & Co., about 1795; three "Oriental Lowestoft" covered baluster vases, about 1800; and a late XVIIIth century Wedgwood figure of a lion are also particularly interesting in this section of the catalog.

Currier & Ives prints which come up in both sessions include a good selection of colored lithographs. Bristol, Nailsea and other decorative glass; pewter and brass; paintings; arms and other decorations include a bone model of the ship "Albatross," a finely carved English XIXth century example of a square-rigged three-master.

POLAR PAINTINGS IN OCTOBER SALE

Two polar paintings by Operti, New York, 1885, are a unique feature of the painting sale scheduled by American-Anderson galleries for October 25, which derives mainly from private sources. The paintings relating to Greely's expedition to Greenland depict in one canvas, members of the expedition setting up a first-aid station for the relief of those who have succumbed to accident and hardship, and in the other, two of the party making surveys while in the Arctic background dog sledges are being prepared.

New York Auction Calendar

American-Anderson Galleries

October 19, 20—XVIIIth century English furniture, Georgian silver, Chelsea and Staffordshire china and other decorations, the collection of Richard Guinea of Liverpool, Eng., sold by order of Gobel Ziener. Now on exhibition.

Plaza Auction Rooms

October 18—Prints including Currier & Ives, and others, the property of a prominent New York dealer. On exhibition, October 14.

Rains Galleries

October 17, 18, 19, 20—Silverware, decorative china and glass, Oriental Rugs, the collections of several English dealers. On exhibition, October 14.

WRIGHT FURNITURE AND DECORATIONS

Rains Galleries.—The following high prices were reported in the sale of furniture and furnishings, decorations and works of art, the property of Warren Wright, Esq., of Chicago, sold by his order on October 5 and 6:

265—18K gold, enamel and rose diamond vase—French, Louis XV period; Gouled	\$480
268—Set of five oval miniatures by Adam Buck—English, XVIIIth century; Rothacker	400
278—Pair of Saxe porcelain and ormolu candelabra—XVIIIth century; Symons	400
279—Pair of Saxe porcelain and ormolu candelabra—XVIIIth century; Symons	400
288—Black lacquer console table—Louis XVI period; Symons	1,000
290—Important Beauvais tapestry canopy—Louis XV period; Blank ..	750
291—Carved walnut and Beauvais tapestry arm chair—Louis XVI period; Blank	375
292—Carved walnut and Beauvais tapestry arm chair—Louis XVI period; Blank	375
313—Important Gobelin tapestry panel—French, XVIIIth century; Schnit-zer	1,000
314—Important Gobelin tapestry panel—French, XVIIIth century; Schnit-zer	1,000
315—Important Gobelin tapestry panel—French, XVIIIth century; Schnit-zer	1,950

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LONDON LETTER

By Louise Gordon-Stables

Bond Street and St. James' are getting ready for their autumn campaign and their cards are now beginning to pile up once more. One of the first shows to open has been the dual one at the Reid-Lefèvre Galleries in King Street, where Barnard Lintott is showing some of his most recent work and Mary Swanzy some twenty paintings, many of which are of a mystical and transcendental nature. While the latter artist endeavors to represent on canvas her visions of other spheres and planes, she manages at the same time to weld these into abstractions that have considerable decorative value and much ingenuity of design. The Lintott paintings are distinguished by a delicate feeling for color. The groups of flowers, of vegetables and of fruit are especially happy in their fine perception of form, and the portraits have a subtle distinction of handling.

The engraver, Lionel Lindsay, is to edit the monograph on Charles Keene, the great *Punch* illustrator, which is being brought out by Messrs. Colnaghi of Bond Street. This will include a number of drawings not hitherto published and of considerable interest. The work should serve definitely to place this great Victorian draughtsman amongst the foremost artists of his type.

Apropos of his era, the Victoria and Albert Museum has recently acquired three sketches of John Leech, of which one is a watercolor, depicting riders in Hyde Park during the fifties. There is a liveliness about these mid-XIXth century artists, which assures them continued popularity. As historical documents, their drawings possess real value.

A recent acquisition by the National Gallery is a work by Hieronymus Bosch, no example of which was hitherto to be found in their collections.

OUTDOOR EXHIBIT REPORTS SALES

A sales record of \$2,630 marked the final day of the sixth semi-annual outdoor art show in Washington Square. The total sales, as reported by Vernon C. Porter, chairman of the Artists' Aid Committee, amounted to \$5,021, an increase over the \$3,487 attained last Spring. It is estimated that the additional orders for paintings, watercolors and drawings, to be completed during the next few months, will contribute \$2,700 to this total. Approximately one hundred thousand persons visited the display arranged along the walls and steps of the buildings and on the railings which enclose this historic section of New York City and all indications point to a growing interest in the work of contemporary artists.

Field's Many Activities Recalled

(Continued from page 10)

introduction to the first number of *The Arts*. "It brings into the lives of men happiness, peace, sanity. An interest in art running through all ranks of life and all nations would be more efficacious in preventing war than the pledges of a thousand diplomats." And again: "The modern artist, the 'heir of all the ages,' has a load which is almost too heavy for him to bear. That is the main reason for my discouraging his taking up academic formulae. It is so difficult for him to love life with the intensity which alone can give vitality to his art. To love life he must live instinctively."

Recommending music and literature as a necessity for painter, musician and lover of art alike, Field gives space and thought in his magazine to all three of the arts. Art, to Field, is not a national thing. "I believe that few love this country more than I do. Yet I would consider myself untrue to the principles for which my ancestors sought refuge in America if I should praise a work of art more than I would otherwise have done because it was made in this country of ours." Nor has he any better opinion of propaganda. "Propaganda is abhorrent to art, which looks upon that which is eternal, expressing man's attitude towards nature. Propaganda but leads it away from its path."

Field saw the problem which faces the American dealer as few see it today. "We Americans do not, as a people, give art the importance which other peoples give it. We do not consider it so essential to life as did the nations of antiquity. . . . In France it is not only the multi-millionaire who buys. All ranks of society are purchasers. Few are the dealers who do not cater to the trade of the man of small income. It is from such men that a large portion of the trade comes when there is a crisis in the business world. If we are to have a healthy art trade there must be a love for art permeating all ranks of society."

Many are the pregnant comments which he makes on the work of the artists of all schools, for which, however, there is no space to quote. His openness to all shades of thought and opinion, his simple, fearless expression, ready humor and appreciation of the human things which never fail to hold people's interest, gained him many readers for his magazine. Most people will remember his sensational exposure of the Renoir fakes in the first number of *The Arts*, in which he explains in the clearest possible fashion his original reasons for believing them to be such, and follows, this by an account of his detective work in lining up the real author. And then, in the last issue that he actually directed himself, we find a clear comparison of the two Leonardo's that were to be featured in the Duveen lawsuit.

Throughout, no thought of outside influence, either of a business or personal nature, would deter him from expressing his opinion in the most forcible terms—a factor which contributed greatly to the liveliness of his magazine. All in all, he did a great deal to debunk art from its stupid solemnity which has no meaning except to obscure the emptiness of the mind behind it.

Field's last act of official character was to preside at a meeting of the newly formed Salons of America, which, it was planned, should give the artist another contact with the public untouched by the publicity methods which the Independents were employing. Suffering as he was from an acute attack of bronchitis, this was to cause his end. Pneumonia set in, of which he died in March 1922.

WASHINGTON

An exhibition of lithographs by Albert W. Barker is being held at the Division of Graphic Arts, in the Smithsonian, until November 4. On view at the Library of Congress are original drawings by William A. Rogers, the gift of Mrs. W. W. Buckley. This is the third showing of material from the Library's Cabinet of American Illustration.

Statement of the Ownership, Management, Etc., required by the Act of Congress of March 3, 1933, of THE ART NEWS, published weekly from October 6th, 1934, to the middle of June, monthly during July, August and September, at New York, N. Y., October 1st, 1934.

State of New York, County of New York.
Before me, a Notary Public in and for the State and County aforesaid, personally appeared Samuel W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of THE ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication, for the dates shown in the above caption, required by the Act of March 3, 1933, embodied in Section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editors and business manager are:
Publisher, ART NEWS, INC., 20 East 57th Street, N. Y. C.; Editors, Mary Morsell, 20 East 57th Street, and Laurie Eglington, 20 East 57th Street; Managing Editor, none; Business Manager, Samuel W. Frankel, 20 East 57th Street, N. Y. C.

2. That the owners are: ART NEWS, INC., 20 East 57th Street, N. Y. C.; Samuel W. Frankel, 20 East 57th St., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

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SAMUEL W. FRANKEL, Business Manager.
Sworn to and subscribed before me this 20th day of September, 1934.

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Calendar of Exhibitions in New York

A. C. A. Gallery, 52 West 8th Street—Group show of work by five artists.

Ackermann Galleries, 50 East 57th Street—Exhibition of all prints of New York, starting October 15.

American Folk Art Gallery, 113 West 13th Street—Early American painting and craftwork.

American Indian Art Gallery, 850 Lexington Avenue—Exhibition of watercolors by Ma Pe Wi of Zia Pueblo and a collection of Zia pottery, to October 20.

Annot School of Art, RKO Building—Paintings by Annot, watercolors and gouaches by Jacobi, watercolors by Kurt Roesch, sculpture by Rudolf Belling and canvases by Bertram Hartman.

Arden Gallery, 460 Park Avenue—Seven screens by Max Kuehne and exhibition of modern and period rooms.

Argent Galleries, 42 West 57th Street—Exhibition of the Cyasan artists, to October 20.

Art Students' League, 215 West 57th Street—Exhibition of recent work by staff members, to October 20.

Artists' Union, 11 West 18th Street—Opening group exhibition of the season.

Isabella Barclay, Inc., 136 East 57th Street—Fine antique furniture, textiles, wall papers and objects of art.

Brooklyn Museum, Eastern Parkway—Exhibits showing the history of silk, display illustrating print-making processes (Library Gallery); lithographs by contemporary artists during October; exhibition of contemporary New York City municipal architecture and allied arts, starting October 15.

Brummer Gallery, 55 East 57th Street—Classical sculpture, painting and other rare works of art.

Frans Buffa & Sons Gallery, 58 West 57th Street—Paintings by American and European artists.

Calo Art Galleries, 624 Madison Avenue—Paintings of American and foreign schools.

Carnegie Hall Art Gallery, 154 West 57th Street—Exhibition by artists of Carnegie Hall.

Caz-Delbo Art Galleries, Inc., 15 West 49th Street—Etchings and lithographs by French artists, to October 20.

Ralph M. Chait, 600 Madison Avenue—Chinese art collection of Edwin D. Krenn.

Arundell Clarke, 620 Fifth Avenue—Exhibition of modern pictures.

Contemporary Arts, 41 West 54th Street—Exhibition of pastels and paintings by Earl Cavis Kerkam, October 15-November 3.

Cooper Union, Astor Place—Exhibition of sketches by Winslow Homer.

Delphic Studios, 724 Fifth Avenue—Paintings by Geneve Rixford Sargeant, drawings by Henry H. Pierce, Jr.

Demotte, Inc., 25 East 78th Street—Gothic sculpture, tapestries, etc.

Deschamps Gallery, 415 Madison Avenue—Sporting prints by A. J. Munnings.

Downtown Gallery, 113 West 13th Street—The Hamilton Easter Field Art Foundation Collection, to October 14.

A. S. Drey, 690 Fifth Avenue—Paintings by old masters.

Durand-Ruel Galleries, 12 East 57th Street—Exhibition of paintings by the Master Impressionists, October 15-November 10.

Ehrlich-Newhouse Galleries, 578 Madison Avenue—Paintings by old masters and contemporary artists.

Eighth Street Gallery, 61 West 8th Street—Group show of recent work by contemporary artists, to October 20.

Ferargil Galleries, 63 East 57th Street—Pastels of Bermuda by Samuel H. Wainwright, Jr., to October 14.

Fifteen Gallery, 37 West 57th Street—Members' exhibition, October 15-November 3.

French & Co., Inc., 210 East 57th Street—Permanent exhibition of antique tapestries, textiles, furniture, works of art, paneled rooms.

Gallery of Living Art, 100 Washington Square East—Permanent exhibition of progressive XXth century artists.

Goldschmidt Galleries, 730 Fifth Avenue—Old paintings and works of art.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal—Exhibition of work by members submitted for lay drawing; etchings and drawings of New

England by George Wright, October 16-27; recent watercolors by Saul Raskin, to October 16.

Grand Central Galleries, Fifth Avenue Branch, Union Club Bldg.—Portraits by Wayman Adams, N. A., October 16-27; paintings and sculpture by American contemporaries; eighteen original drawings by George De Forest Brush.

Grant Gallery, 9 East 57th Street—Prints by American artists.

Marie Harriman Gallery, 61 East 57th Street—Paintings by French and American artists.

Harlow, McDonald Co., 667 Fifth Avenue—Etchings by representative artists.

Jacob Hirsch, Antiquities and Numismatics, Inc., 30 West 57th Street—Fine works of art, Egyptian, Greek, Roman, Mediaeval and Renaissance.

Historic Arts Gallery, Barbizon-Plaza—Special display of unique exhibits from the Henry Woodhouse historic collection.

Kelekian, 598 Madison Avenue—Rare Egyptian, Persian, Assyrian and other antique art.

Kennedy Galleries, 785 Fifth Avenue—Prints by contemporary artists.

Keppel Galleries, 16 East 57th Street—"Modern Classic Etchings."

Kleemann Galleries, 38 East 57th Street—Group show of paintings, drawings and etchings, during October.

Knoedler Galleries, 14 East 57th Street—"A Whistler Centenary," one hundred etchings, dry points and lithographs by James A. McN. Whistler, October 16-November 17.

Kraushaar Galleries, 680 Fifth Avenue—Paintings by American artists.

Kuhne Galleries, 59 East 57th Street—Modern furnishings and paintings.

John Levy Galleries, 1 East 57th Street—Paintings by old and modern masters.

Julien Levy Galleries, 602 Madison Ave.—Fifty photographs by George Platt Lynes, to October 15.

Lilienfeld Galleries, Inc., 21 East 57th Street—Paintings by old and modern masters.

Little Gallery, 18 East 57th Street—Hand wrought silver, decorative pottery, jewelry, by distinguished craftsmen.

Macbeth Gallery, 15-19 East 57th Street—Paintings by Nelson Augustus Moore (Hudson River School); to October 15; collectors' pictures from private owners and estates, October 16-29.

Macy Galleries, 34th Street and Broadway—Group show of work by young American artists.

Pierre Matisse Gallery, Fuller Bldg., 41 East 57th Street—Paintings by modern French artists.

Metropolitan Galleries, 730 Fifth Avenue—Works of rare old masters.

Metropolitan Museum of Art, 82nd St. and Fifth Avenue—German XVth and XVIIth-century prints.

Milch Galleries, 108 West 57th Street—New and recent paintings by American artists, October 15-November 3.

Montross Gallery, 785 Fifth Avenue—Paintings by John Wenger, to October 20.

Morton Galleries, 130 West 57th Street—Annual watercolor show, through October.

Museum of the City of New York, Fifth Avenue at 104th Street—Photographs of New York by Berenice Abbott, through November; a New York drawing room with Phyfe furniture; first events in New York: Empire fashions, 1800-1830; James and Eugene O'Neill in the theatre; historic New York china; special display of Empire silk gowns.

Museum of Modern Art, 11 West 53rd Street—Housing Exhibition of the City of New York, Oct. 16-Nov. 7. "The Making of a Museum Publication": illustrated by The Lillie P. Bliss Collection, 1934.

Newark Museum, N. J.—New acquisitions from the P. W. A. P.; paintings and sculpture from the museum collection to October 16; children's books illustrated by museum objects. Modern American oils and watercolors: Arms and Armor from the Age of Chivalry to the XIXth century: The Desden in Sculpture. Closed Mondays and holidays.

New School for Social Research, 66 West 12th Street—Semi-annual exhibition of work by the art faculty.

New York Historical Society, 170 Central Park West—Exhibition of early American powder horns and powder horn drawings.

New York Public Library, Central Bldg.—Drawings for prints, in Print Room, to November 30.

Arthur U. Newton, 4 East 56th Street—Paintings by old masters.

Parish-Watson, 44 East 57th Street—Rare Persian pottery of the Xth-XIVth centuries; Chinese porcelains.

Frank Partridge, Inc., 6 West 56th Street—Fine old English furniture, porcelain and needlework.

Georgette Passedoit, 485 Madison Ave.—American watercolors and drawings.

John Reed Club, 430 Sixth Avenue—Annual faculty exhibition, to October 20.

Rehn Galleries, 683 Fifth Avenue—Paintings by American artists.

Reinhardt Galleries, 730 Fifth Avenue—Paintings by old and modern masters; sculpture.

Rosenbach Co., 15-17 East 51st Street—Rare furniture, paintings, tapestries and objets d'art.

Schultheis Galleries, 142 Fulton Street—Paintings and art objects.

Schwartz Galleries, 507 Madison Avenue—Marine paintings by various artists; fine prints.

Scott & Fowles, South Building, Fifth Avenue and 58th Street—XVIIIth century English paintings and modern drawings.

Jacques Seligmann & Co., Inc., 3 East 51st Street—Marine subjects, "Ashore and Afloat," by Gordon Grant, to October 20.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street—Rare tapestries, old masters, antique furniture, sculpture and objets d'art.

E. & A. Silberman Gallery, 32-34 East 57th Street—Paintings by old masters.

Marie Sterner, 9 East 57th Street—Paintings by French and American artists.

Symons, Inc., 730 Fifth Avenue—Exhibition of old and modern paintings.

Ten Dollar Gallery, 28 East 56th Street—Small oils and watercolors by Elsheimius, watercolors by Aline Fruhauf, watercolors by Milton Avery and David Burliuk.

Uptown Gallery, 240 West End Ave.—Paintings by Pino Janni, October 9-29; group show, October 9-30.

Valentine Gallery of Modern Art, 69 East 57th Street—French paintings.

Vernay Galleries, 19 East 54th Street—Special exhibition of XVIIth and XVIIIth century English furniture, silver, porcelain and many quaint and interesting decorative objects.

John Wanamaker, 9th Street at Broadway—Wanamaker Regional Art Exhibition of contemporary American painting.

Julius Weitzner, 36 East 57th Street—German and Italian primitives.

Wells, 32 East 57th Street—Chinese art.

Weyhe Gallery, 794 Lexington Avenue—Work by contemporary French and American artists.

Whitney Museum of American Art, 10 West 8th Street—Fall show of works from the permanent collection, to October 21.

Wildenstein Galleries, 19 East 64th Street—Paintings by old masters and rare French XVIIIth century sculpture, furniture, tapestries and objets d'art.

Yamanaka Galleries, 680 Fifth Avenue—Chinese and Japanese art.

Howard Young Galleries, 677 Fifth Avenue—Special exhibition of Dutch and English masters of the XVIIth and XVIIIth centuries.

Zborowski Gallery, 460 Park Avenue—Paintings by French artists.

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- On Sunday, November 4th, the New York American will publish its sixth annual supplement devoted to the interests of collectors and the broadening of public appreciation of art. This supplement over a period of six years has established itself as a most important presentation of the subject.
- This year, as in the past, it will contain articles by internationally known authorities writing comprehensively on contemporary and antique art and decoration. This distinction of editorial content will insure keen interest in this section on the part of the lover of fine things.
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